

# 60s Radio

Nancy November

**Voices in the Purple Haze** Michael Keith,1997-04-30 During the fateful summer of 1966, a handful of restless and frustrated deejays in New York and San Francisco began to conceive of a whole new brand of radio, one which would lead to the reinvention of contemporary music programming. Gone were the screaming deejays, the two minute doowop hits, and the goofy jingles. In were the counterculture sounds and sentiments that had seldom, if ever, made it to commercial radio. This new and unorthodox form of radio—this radical departure from the Top 40 establishment—reflected the social and cultural unrest of the period. Underground radio had been born of a desire to restore substance and meaning to a medium that had fallen victim to the bottom-line dictates of an industry devoted to profit. In this compelling and intriguing account of the counterculture radio movement, over 30 pioneers of the underground airwaves share insights and observations, and tell it like it was. Michael Keith has interviewed some of the most prominent figures of underground radio and has woven their reflections into a seamless, engrossing oral history of one of radio's most extraordinary moments. From the first broadcasts of a Screamin' Jay Hawkins record and a live Love-In and Be-In Rock 'n Roll concert, to the ultimate corporate takeover of the commercial underground airwaves, Keith provides the reader with a unique and fresh look at this turbulent era. There had never been anything like commercial underground radio before its '60s debut, and there has not been anything like it since its premature demise in the early 1970s. The innovativeness and boldness of underground radio brought a new golden age to the medium. Ignoring playlists, rigid programming formulas and program clocks, the underground deejays attracted a dedicated following of maturing baby boomers.

Encyclopedia of American Radio, 1920-1960, 2d ed. Luther F. Sies,2014-04-15 In this revised, expanded and corrected edition, the acclaimed Encyclopedia of American Radio, 1920-1960 (Booklist Editors' Choice; recommended--Library Journal) offers even better coverage of the performers and programming on American radio from its inception to its golden age. This work is the definitive source for scholars of communication, social and cultural history and the popular arts, as well as devoted fans of radio history. New entries include information on such fascinating topics as gender discrimination in radio; holidays on the airwaves; husband and wife teams; minstrel shows, vaudeville, and burlesque; Scopes monkey trial broadcasts; and super heroes. Also included is additional information on broadcasters of the twenties, thirties, and forties, as well as on unique entertainers ranging from astrologists and musical saw soloists to yodelers and whistlers. These new additions offer even fuller understanding of radio's important role in American social and cultural history.

**Rock and Roll Radio DJs: the Swinging Sixties 1960-1969** Lindee Rochelle,2017-05-18 Blast from Your Past!(tm) 3-book series is a twenty-five-year tribute (1954-1979) and legacy to those pioneering behind-the-microphone icons of our Golden Days of Rock & Roll Radio-the deejays who brightened our mornings and capped off our nights. Book 2, Rock & Roll Radio DJs ~ The Swinging Sixties, continues the fun and frolic of several disc jockeys' stories from the 1950s (Book 1). Cousin Brucie, Doctor Don Rose, Ron Riley, and Jim Stagg, are just a few who keep the turntables spinning through 1960s musical history. You'll also meet a couple dozen more DJs who earned their microphone wings and took us flying high throughout the decade. Joey Reynolds, Tom Donahue, Ed Sciaky, and Shotgun Tom Kelly helped change the course of music and radio broadcasting. History, quotes, dozens of vintage pictures, and nostalgic song references will have you humming down Memory Lane. And of course, you'll learn how, when and where, the Original Rock & Roll DJ, Wolfman Jack, learned to hooooowwwlll! C'mon along, let's have some fun and Rock & Roll All Night Long! Book 3, The Psychedelic Seventies due in late 2018.

**Rock and Roll Radio DJs: the Swinging Sixties 1960~1969** Lindee Rochelle,2017-05-19 Blast from Your Past!(tm) 3-book series is a twenty-five-year tribute (1954-1979) and legacy to pioneering behind-the-microphone icons of our Golden Days of Rock & Roll Radio--the deejays who brightened our mornings and capped off our nights. They will always be a Blast from THE Past--but for Boomers, they're a Blast from YOUR Past. Enjoy! Book 2 Rock & Roll Radio DJs ~ The Swinging Sixties (offered in black-and-white \$15.95\* or color \$29.95\*\* interior), continues the fun and frolic of several disc jockeys' stories from the 1950s (Book 1). \*The Look Inside feature may show color images/photos, but will print in black-and-white. \*\*Color interior book will be available by May 26, 2017.Cousin Brucie, Doctor Don Rose, Ron Riley, and Jim Stagg, are just a few who keep the turntables spinning through 1960s musical history.You'll also meet a couple dozen more DJs who earned their microphone wings and took us flying high throughout the decade. Joey Reynolds, Tom Donahue, Ed Sciaky, and Shotgun Tom Kelly helped change the course of music and radio broadcasting. History, quotes, dozens of vintage pictures, and nostalgic song references will have you humming down Memory Lane.And of course, you'll learn how, when and where, the Original Rock & Roll DJ, Wolfman Jack, learned to hooooowwwlll! C'mon along, let's have some fun and Rock & Roll All Night Long!Book 3, The Psychedelic Seventies due in late 2018.

*Radio Stars* Thomas A. DeLong,1996 From the time Westinghouse started commercial broadcasting in 1920 through the end of the radio soap operas in the early 1960s, hundreds of men and women performed on radio. Day after day, week after week, these performers (e.g., Jack Benny, Bing Crosby, Kate Smith, Lowell Thomas, Kay Kyser, and Bob Hope) became familiar voices and welcomed guests in the homes of millions of Americans. Actors, comedians, singers, commentators, announcers, emcees, newscasters, preachers and various other artists all gave voice to radio and 953 of them are covered in this unique reference work. Performers Fran Allison, Les Paul, Johnny Desmond, Alec Templeton, Don Wilson, Jerry Colonna and soap opera favorites Virginia Payne, Betty Garde, Macdonald Carey, David Gothard, Page Gilman, and Jan Miner are included herein, as well as Ezra Stone, Groucho Marx, Will Rogers, and Frank Sinatra and hundreds more. For each, there is a listing of their radio programs, birth and death dates (where appropriate) and a biography that focuses on their work in radio. Heavily illustrated.

**List of Lights, Radio Aids, and Fog Signals** ,2003

*Early '70s Radio* Kim Simpson,2011-07-21 Early '70s Radio focuses on the emergence of commercial music radio formats, which refer to distinct musical genres aimed toward specific audiences. This formatting revolution took place in a period rife with heated politics, identity anxiety, large-scale disappointments and seemingly insoluble social problems. As industry professionals worked overtime to understand audiences and to generate formats, they also laid the groundwork for market segmentation. Audiences, meanwhile, approached these formats as safe havens wherein they could re-imagine and redefine key issues of identity. A fresh and accessible exercise in audience interpretation, Early '70s Radio is organized according to the era's five prominent formats and analyzes each of these in relation to their

targeted demographics, including Top 40, soft rock, album-oriented rock, soul and country. The book closes by making a case for the significance of early '70s formatting in light of commercial radio today.

*Rolling Stones on Air in the Sixties* Richard Havers, 2017-10-10 The first official, in-depth history of the Rolling Stones told through the band's television and radio broadcasts—appearance by appearance—published to tie in with the global release of a DVD containing recently discovered, never-before-released footage of the Stones on TV, in front of and behind the cameras. The *Rolling Stones on Air in the Sixties* is a unique chronicle of the band's rise to fame during the 1960s. It begins with a letter the BBC received from Brian Jones in January 1963, politely requesting an audition for The Rollin' Stones Rhythm and Blues Band, and ends with the story of the group's performance of Let It Bleed for BBC's end-of-the-decade celebration television program Ten Years of What. From their first television appearance on Thank Your Lucky Stars!, sporting matching houndstooth suits at the insistence of manager Andrew Loog Oldham, to the louche rockers who performed at a televised free concert in London's Hyde Park in 1969, *The Rolling Stones on Air in the Sixties* reveals, year-by-year, how the group rose from obscurity to dominate rock-and-roll. Throughout, the Stones look back at their career-defining broadcasts, sharing their individual recollections about the music, the clothes, the fans, the rivals and friends, and the impact they had on the generational divide and the world around them. This remarkable collection features previously unseen facsimile documents from the BBC and commercial archives, exclusive interviews with directors and producers who worked with the band during their rise, and showcases many stunning images never before seen. This is history as it happened, both in front of and behind the camera, and on and off the studio mic. Viewing the band from a fresh and unusual viewpoint that makes their story both immediate and vivid, *The Rolling Stones on Air in the Sixties* offers invaluable insights into one of the greatest great rock 'n' roll bands the world has ever seen.

*Early '70s Radio* Kim Simpson, 2011-07-21 *Early '70s Radio* focuses on the emergence of commercial music radio formats, which refer to distinct musical genres aimed toward specific audiences. This formatting revolution took place in a period rife with heated politics, identity anxiety, large-scale disappointments and seemingly insoluble social problems. As industry professionals worked overtime to understand audiences and to generate formats, they also laid the groundwork for market segmentation. Audiences, meanwhile, approached these formats as safe havens wherein they could re-imagine and redefine key issues of identity. A fresh and accessible exercise in audience interpretation, *Early '70s Radio* is organized according to the era's five prominent formats and analyzes each of these in relation to their targeted demographics, including Top 40, soft rock, album-oriented rock, soul and country. The book closes by making a case for the significance of early '70s formatting in light of commercial radio today.

*The Birth of Top 40 Radio* Richard W. Fatherley, David T. MacFarland, 2013-12-07 "Top 40" was the preeminent American radio format of the 1950s and 1960s. Although several radio station group owners offered their own versions of the format, the AM stations owned by Todd Storz and his father were acknowledged as the principal developers of Top 40 radio, and the prime movers in making it a nationwide ratings and revenue success. The Storz Stations in St. Louis, Omaha, New Orleans, Minneapolis–St. Paul, Kansas City, Oklahoma City and Miami are profiled in this book, as are various Storz air personalities and executives. A detailed chapter examines the unique "Storz Station sound," revealing the complexity of what detractors portrayed as a simplistic format. Another covers Storz advertising in radio trade magazines, which cemented the company's image as the format's most successful station group and Top 40 as the dominant programming of the day. There are extensive quotations from the memoirs of several of the founders of the format.

**Sounds of the Sixties, BBC Radio 2** Phil Swern, 2016-09

*The 60's* Ted Yates, 2010 A quick, concise, and factual trip through an entertaining and exciting decade, this reference is a must-have for every music lover of the 1960s. Rediscovering the most popular tunes of the period, this volume unearths forgotten melodies as well as little-known, surprising facts on nearly 2,000 hits of the era. Providing a one-stop music encyclopedia, this overview also features an accompanying CD containing the author's interviews with some of the biggest names of the age, including Del Shannon; Bo Diddley; Paul Anka; Peter Noone from Herman's Hermits; the Temptations' only surviving member, Otis Williams; Burton Cummings of the Guess Who; Bobby Vinton; and Denny Doherty of the Mamas and the Papas.

*Listening In* Susan J. Douglas, 2013-11-30 Few inventions evoke such nostalgia, such deeply personal and vivid memories as radio—from Amos 'n' Andy and Edward R. Murrow to Wolfman Jack and Howard Stern. *Listening In* is the first in-depth history of how radio culture and content have kneaded and expanded the American psyche. But *Listening In* is more than a history. It is also a reconsideration of what listening to radio has done to American culture in the twentieth century and how it has brought a completely new auditory dimension to our lives. Susan Douglas explores how listening has altered our day-to-day experiences and our own generational identities, cultivating different modes of listening in different eras; how radio has shaped our views of race, gender roles, ethnic barriers, family dynamics, leadership, and the generation gap. With her trademark wit, Douglas has created an eminently readable cultural history of radio.

*Billboard*, 1985-01-12 In its 114th year, *Billboard* remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. *Billboard* publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

*Encyclopedia of American Radio, 1920-1960: Entries 28041-35976 (S-Z), appendices, bibliography, indexes* Luther F. Sies, 2008 This work is the source for scholars of communication, social and cultural history and the popular arts, as well as devoted fans of radio history. New entries include information on such topics as gender discrimination in radio; holidays on the airwaves; husband and wife teams; minstrel shows, vaudeville, and burlesque; Scopes monkey trial broadcasts; and super heroes--Provided by publisher.

**Joy and Fear** John F. Lyons, 2021-02-23 For many, the Beatles offered a delightful alternative to the dull and the staid, while for others, the mop-top haircuts, the unsettling music, and the hysterical girls that greeted the British imports wherever they went were a symbol of unwelcome social and cultural change. This opposition to the group—more widespread and deeper rooted in Chicago than in any other major American city—increased as the decade wore on, especially when the Beatles adopted

more extreme countercultural values. At the center of this book is a cast of characters engulfed by the whirlwind of Beatlemania, including the unyielding figure of Mayor Richard J. Daley who deemed the Beatles a threat to the well-being of his city; the Chicago Tribune editor who first warned the nation about the Beatle menace; George Harrison's sister, Louise, who became a regular presence on Chicago radio; the socialist revolutionary who staged all of the Beatles' concerts in the city and used much of the profits from the shows to fund left-wing causes; the African-American girl who braved an intimidating environment to see the Beatles in concert; a fan club founder who disbelievably found herself occupying a room opposite her heroes when they stayed at her father's hotel; the University of Chicago medical student who spent his summer vacation playing in a group that opened for the Beatles' on their last tour; and the suburban record store owner who opened a teen club modeled on the Cavern in Liverpool that hosted some of the biggest bands in the world. Drawing on historical and contemporary accounts, Joy and Fear brings to life the frenzied excitement of Beatlemania in 1960s Chicago, while also illustrating the deep-seated hostility from the establishment toward the Beatles.

**Sounds of the Sixties** Phil Swern,2019-08-27 Comprehensive guide to the music of the 1960s.

**Performing History** Nancy November,2020-08-25 The fifteen essays of Performing History glimpse the diverse ways music historians "do" history, and the diverse ways in which music histories matter. This book's chapters are structured into six key areas: historically informed performance; ethnomusicological perspectives; particular musical works that "tell," "enact," or "perform" war histories; operatic works that works that "tell," "enact," or "perform" power or enlightenment; musical works that deploy the body and a broad range of senses to convey histories; and histories involving popular music and performance. Diverse lines of evidence and manifold methodologies are represented here, ranging from traditional historical archival research to interviewing, performing, and composing. The modes of analyzing music and its associated texts represented here are as various as the kinds of evidence explored, including, for example, reading historical accounts against other contextual backdrops, and reading "between the lines" to access other voices than those provided by mainstream interpretation or traditional musicology.

**ROCK & ROLL DURING A TIME OF INNOCENCE: THEN ALONG CAME THE PILL, THE DRAFT, THE COMPUTER AND THE BRITISH INVASION** Dick Stewart,2016-09-09 Dick Stewart was recently inducted into the 2016 New Mexico Music Hall of Fame Richard Stewart is one of those large numbers of fanatical early '60s rock-and-roll guitarists, who never received national attention and all its glory but, instead, came darn close regardless of the frequent and, on occasion, precarious roadblocks that he encountered, especially during the innocent years of early rock and roll. He endured excessive corporal punishment at school and at home; he explored and mapped privately owned lots in which he and his neighborhood, preteen gang members built forts; he was a Pachuco in an Hispanic gang while in high school; he witnessed despicable bigotry toward Native Americans, Mexican Americans, and African Americans; he fought forest fires in the Pacific Northwest, one of which nearly took his life; he suffered extreme hazing at the hands of his Kappa Sigma active brothers at the University of New Mexico; and the arrival of the Beatles in America dashed his dream of having a national, rock-in-roll guitar instrumental hit. All musicians, high profile or not, of this new mainstream music genre that the teens embraced and called their very own, have an interesting story to tell, but most of the wannabe breakout artists just keep putting it off. Well, this writer didn't. Stewart's experiences from the moment the Second World War ended in July of 1945 to the beginning of the psychedelic rock period in 1967 are just too powerful, suspenseful, historic, excruciating, humorous, scary, and on occasion, downright life threatening that needs to be told in detail. This is a read that you will have difficulty putting down.

**Canadian Television** Marian Bredin,Scott Henderson,Sarah A. Matheson,2012-06-01 Canadian Television: Text and Context explores the creation and circulation of entertainment television in Canada from the interdisciplinary perspective of television studies. Each chapter connects arguments about particular texts of Canadian television to critical analysis of the wider cultural, social, and economic contexts in which they are created. The book surveys the commercial and technological imperatives of the Canadian television industry, the shifting role of the CBC as Canada's public broadcaster, the dynamics of Canada's multicultural and multiracial audiences, and the function of television's "star system." Foreword by The Globe and Mail's television critic, John Doyle.

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## 60s Radio Introduction

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